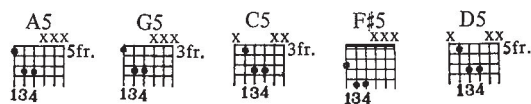


Same Side

Words and Music by
Ugly Kid Joe

All gtrs. tune
down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Moderate Funk ♩ = 97

Triplet feel (♩ = ♩♩♩)

Intro (Approx. 19 sec.)



*(Spoken:) I am looking for you, I have seen the light. I am the fire.
Without the one there can only be you, my child.

*Slowed to ½ speed.

N.C. Gtr. I

w/wah *mf*

Rhy. Fig. 1

A5 G5 A5 C5 A5 G5 F#5 C5 D5 C5 A5 G5

*(Gtr. II) *mf* P.M.-----

T A B

*2 gtrs. arr. for one gtr. (end Rhy. Fig. 1)

A5 G5 A5 C5 A5 G5 F#5 G5 ⑥ open 2fr. 3fr. F# G C5

w/Rhy. Fig. 1

A5 G5 A5 C5 A5 G5

T A B

F#5 C5 D5 C5 A5G5 A5 G5 A5 C5 A5 G5 F#5 G5 ⑥ open 2fr. 3fr. E F# G C5

It

H P

H

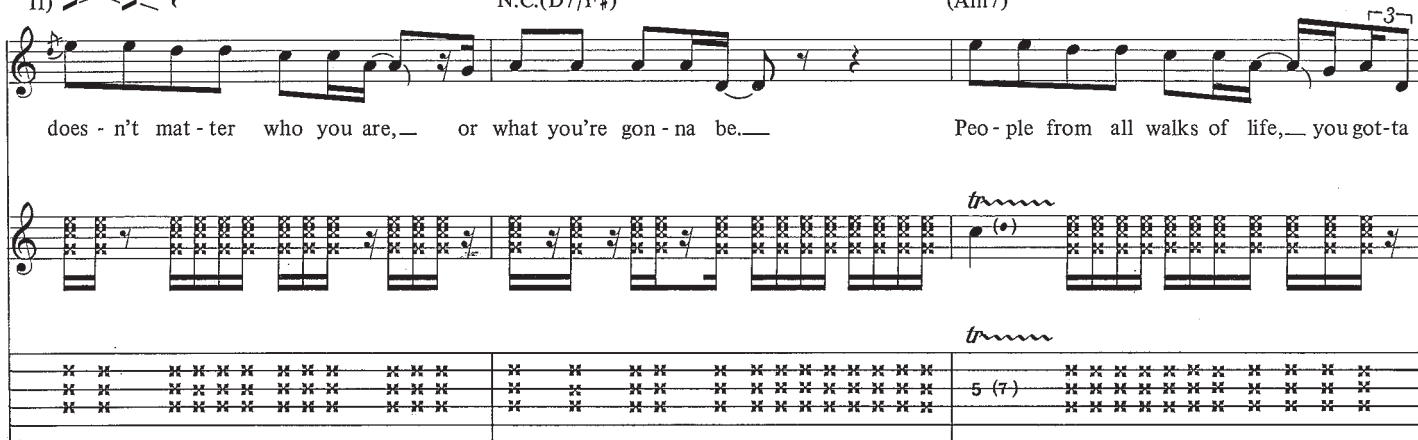
T A B

(Gtr. II) $\overset{A5}{\text{[Diagram]}} \text{sl. } \{$

(Gtr. II out)

N.C.(D7/F#)

(Am7)

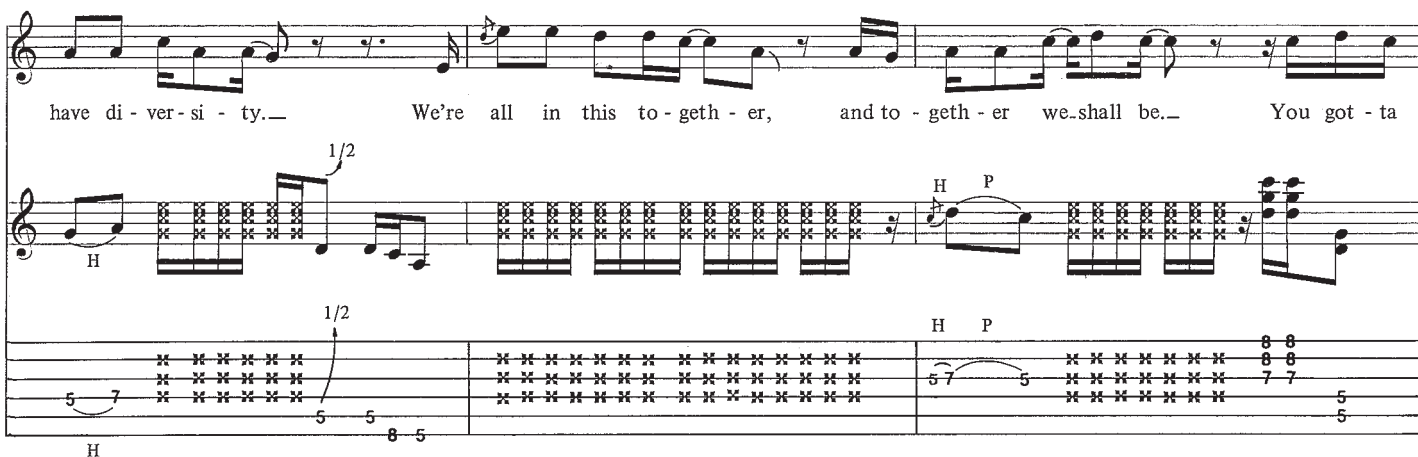


(D7/F#)

(Am7)

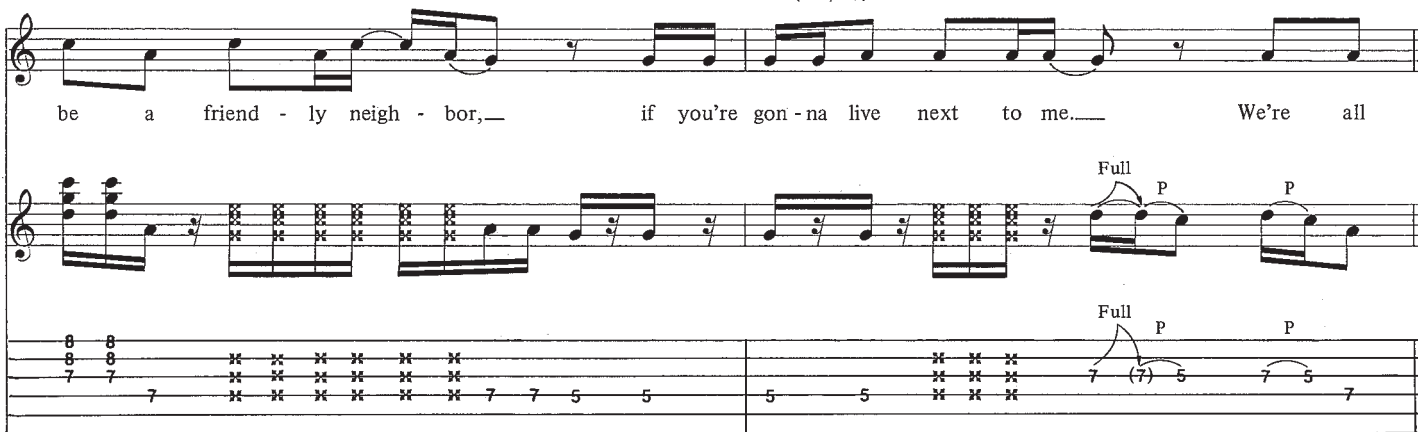
(D7/F#)

Dsus4



Am11

N.C.(D7/F#)



Riff A (Gtr. III)



Chorus

w/Rhy. Fig. 1

A5 G5 A5 C5 A5 G5 F#5 C5 D5 C5 A5 G5 A5 G5 A5 C5 A5 G5

liv - in' on the same side, — same side of town. — Walk - in' down the same streets, — the

2nd Verse

w/Rhy. Fig. 1A & Riff A

F#5 G5 E F# G C5

N.C.(D7/F#)

streets that are all a-round. — Now, you could be my broth - er, or you could be my friend. — But,

don't you turn your back on me, 'cause we'll be here 'til the end. — We're all in this to-ge-th - er, — and we

all have that dream. — To live in per-fect har - mo - ny, — like a fam - i - ly, that's the scene. — 'Cause, we're all

A5 G5 A5 C5 A5 G5 F#5 C5 D5 C5 A5 G5 A5 G5 A5 C5 A5 G5

H

Full

w/Rhy. Fig. 1A

A5

Gtr. III

Am11

Travis picking notation for Gtr. III. The staff shows a sequence of chords: $\text{E}^{\circ}(\#-)$, $\text{E}^{\circ}(\#-)$, $\text{E}^{\circ}(\#-)$, and $\text{E}^{\circ}(\#-)$. The notation includes a wavy line indicating a tremolo effect. The fretboard diagram below the staff shows the fretting for these chords.

*Vol. knob swell.

Gtr. I

Travis picking notation for Gtr. I. The staff shows a sequence of chords: $\text{E}^{\circ}(\#-)$, $\text{E}^{\circ}(\#-)$, $\text{E}^{\circ}(\#-)$, and $\text{E}^{\circ}(\#-)$. The notation includes a wavy line indicating a tremolo effect. The fretboard diagram below the staff shows the fretting for these chords.

Travis picking notation for Gtr. I. The staff shows a sequence of chords: $\text{E}^{\circ}(\#-)$, $\text{E}^{\circ}(\#-)$, $\text{E}^{\circ}(\#-)$, and $\text{E}^{\circ}(\#-)$. The notation includes a wavy line indicating a tremolo effect. The fretboard diagram below the staff shows the fretting for these chords.

Travis picking notation for Gtr. I. The staff shows a sequence of chords: $\text{E}^{\circ}(\#-)$, $\text{E}^{\circ}(\#-)$, $\text{E}^{\circ}(\#-)$, and $\text{E}^{\circ}(\#-)$. The notation includes a wavy line indicating a tremolo effect. The fretboard diagram below the staff shows the fretting for these chords.

w/vocal sound effects

Travis picking notation for Gtr. I. The staff shows a sequence of chords: $\text{E}^{\circ}(\#-)$, $\text{E}^{\circ}(\#-)$, $\text{E}^{\circ}(\#-)$, and $\text{E}^{\circ}(\#-)$. The notation includes a wavy line indicating a tremolo effect. The fretboard diagram below the staff shows the fretting for these chords.

Travis picking notation for Gtr. I. The staff shows a sequence of chords: $\text{E}^{\circ}(\#-)$, $\text{E}^{\circ}(\#-)$, $\text{E}^{\circ}(\#-)$, and $\text{E}^{\circ}(\#-)$. The notation includes a wavy line indicating a tremolo effect. The fretboard diagram below the staff shows the fretting for these chords.

H

N.C.(Am) (D) (Am)

Ah ah ah. Ba, ba, ba, da, ba. Ah ah ah, ba ba da da ba,

Full Full Full

Full Full Full

19 19 17 19 19 19 19 17 19 19 17 19 19 17 19

P

Full Full Full

Full Full Full

Full Full Full

7 7 5 7 7 7 7 5 7 7 5 7 7 5 7

P

1. (D) 2. (D)

— ba ba da da ba — ba. — ba ba da da ba — ba. Get to it.

P P sl. P P

(17) 19 19 17 17 19 17 19 17 19 17 15 19 17 19 17 19 17 17

P P sl. P P

Full Full

(5) 7 7 5 5 7 5 5 7 7 7 5 7 7 5 7

P P

Guitar solo
w/Rhy. Fig. 2 (2 times)
A5

D5

A.H. (15ma)

Full

A5 (15ma)

C5

A.H. (15ma)

A.H.

A.H. pitches: G F# F# F# E C# B G#

Rhy. Fig. 2 (Gtr. II)

A5 C5 C#5 D5 A5 C5 C#5 D5

P.M. P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

[illegible]

F#5 C5 D5 C5 A5G5 A5 G5 A5 C5 A5 G5 F#5 G5 E F# G C5

same side of town. Walk-in' down the same streets, the streets that are all a round. Liv-

H

H

The first system of music shows a guitar melody in standard notation with a key signature of one sharp (F#). The melody is accompanied by a fretboard diagram below it, which uses 'x' to indicate fretted notes and numbers for open strings and specific frets. The diagram is divided into three measures corresponding to the musical phrases.

A5 G5 A5 C5 A5 G5 F#5 C5 D5 C5 A5 G5 A5 G5 A5 C5 A5 G5

in' on the same side, same side of town. Shuf - flin' to the same beat, the

P sl

P sl

The second system continues the guitar melody. It includes dynamic markings 'P' (piano) and 'sl' (sustain). The fretboard diagram below shows the fretting for these phrases, with 'x' marks for fretted notes and numbers for open strings and specific frets.

Outro
w/Rhy. Fig. 2 (3 times)

F#5 G5 E F# G5 C5 A5 C#5 D5

beat that is all a round. Yeah, come on. Get to it. Oh, yeah.

(Liv - in' on the same side.)

Full Full Full Full

trem. pick

Full Full Full Full

Gtr. I

sl

sl

The third system is the 'Outro' section, featuring a guitar melody (Gtr. I) and a bass line (Gtr. III). The guitar melody includes a 'trem. pick' (tremolo pick) section. The bass line has 'Full' (full) markings. The fretboard diagram below shows the fretting for these phrases, with 'x' marks for fretted notes and numbers for open strings and specific frets.

[illegible]

